

VLR. 3/16/15
NRHP 4/1/15

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

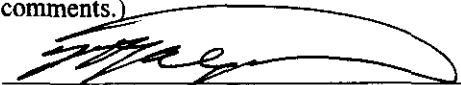
historic name Yorkshire House
other names/site number DHR File No. 156-5095

2. Location

street & number 405 Winchester Street not for publication N/A
city of town Warrenton vicinity X
state Virginia code VA county Fauquier code 061 Zip 20186

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant locally X locally. (See continuation sheet for additional comments.)


Signature of certifying official
Virginia Department of Historic Resources
State or Federal agency and bureau

4/18/15
Date

In my opinion, the property X meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:
entered in the National Register
See continuation sheet.
determined eligible for the
National Register
See continuation sheet.
determined not eligible for the National Register
removed from the National Register
other (explain):

Signature of Keeper

Date of Action

(Rev. 10-90)

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National Park Service

Yorkshire House
Fauquier County, Virginia

5. Classification

Ownership of Property (Check as many boxes as apply)

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property (Check only one box)

- ☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

Contributing	Noncontributing
<u> 4 </u>	<u> 0 </u> buildings
<u> 0 </u>	<u> 0 </u> sites
<u> 0 </u>	<u> 0 </u> structures
<u> 0 </u>	<u> 0 </u> objects
<u> 4 </u>	<u> 0 </u> Total

Number of contributing resources previously listed in the National Register 0 Name of related multiple property listing (Enter "N/A" if property is not part of a multiple listing.) N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC
 DOMESTIC
 DOMESTIC
 DOMESTIC

Sub: Single Dwelling
 Secondary Structure – Garage
 Secondary Structure – Pump House
 Secondary Structure – Shed

Current Functions (Enter categories from instructions)

Cat: DOMESTIC
 DOMESTIC
 DOMESTIC
 DOMESTIC

Sub: Single Dwelling
 Secondary Structure – Garage
 Secondary Structure – Pump House
 Secondary Structure – Shed

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7. Description

Architectural Classification (Enter categories from instructions)

MODERN MOVEMENT

Materials (Enter categories from instructions)

foundation CINDER BLOCK; STONE - Sandstone, Limestone
roof SLATE - Buckingham
walls BRICK
other Windows STEEL
chimneys BRICK

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "X" in one or more boxes for the criteria qualifying the property for National Register Listing.)

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all boxes that apply.)

- ☐ A owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or a grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years of age or achieved significance within the past 50 years.

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Areas of Significance (Enter categories from instructions.)

Architecture

Period of Significance 1938-1939

Significant Dates 1938
1939

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation N/A

Architect/Builder Henri de Heller, Architect; Charles T. Grant, Builder

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

- ☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University

☒ Other See Bibliography

Name of repository: _____

10. Geographical Data

Acreage of Property 9.75 Acres

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing
1 - 18	256660	4289780			

☒ See Continuation sheet.

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Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Cheryl H. Shepherd, Architectural Historian

organization Millennium Preservation Services LLC date 20 December 2004

street & number P. O. Box 312 telephone 540-349-0118

city or town Warrenton state Virginia zip code 20188-0312

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Yorkshire House LLC Contact: Ms. Virginia H. Farrar

street & number P. O. Box 1154 telephone 540-347- 3635

city or town Warrenton state Virginia zip code 20118

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington DC 20503.

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7. Summary Description

The nominated Yorkshire House property of nine-and-three-quarter acres lies on the east side of Winchester Street in a residential neighborhood located about three-quarters of a mile northeast of Main Street and the courthouse in the town of Warrenton. Although the parcel is situated within the expanded local historic district, it remains outside of the Warrenton National Register Historic District (156-0019). Like the other dwellings on the east side of Winchester Street, Yorkshire House stands on a ridge that further elevates its prominence. Yet, its remarkable design, style and materials render Yorkshire House most extraordinary. Constructed of brick laid in a common bond with a Flemish variant under a low-pitched slate roof, Yorkshire House clearly expresses significant character-defining features of the Modern Movement including its horizontal emphasis, a curved corner with continuous steel windows, a large glass block window, an elliptical bay window with steel casements and a foliated, geometric, metal balustrade on the rear balcony. Interior details of the Modern Movement are finely demonstrated in stylized cornices which have lighted valances and indirect ceiling lighting, plain marble fireplace surrounds and mantels, unelaborated door frames, the smooth-walled circular hall and the impressive circular stairway. There are four contributing resources including the primary residence built between 1938 and 1939, a one-story, three-bay, brick-and-stucco garage, a banked stone pump house and a circa 1939 frame storage shed. The first two outbuildings were originally constructed in 1919 but were altered in the 1938-39 period of significance.

Yorkshire House Setting

A stone fence, shaded by tall deciduous and conifer trees, runs along the Winchester Street frontage. This wall with pyramidal-capped stone gateposts supporting an iron gate and flanking the paved driveway entrance into the property near the north boundary line was constructed by Sen. George L. Fletcher who sold this lot adjoining his Yonderlea on the north to Katharine Fox Bowman in 1917.¹ The front lawn is expansive with large deciduous trees, hollies, magnolias and evergreens situated to the northwest and southwest outer green space so as to not block a view of the residence from the road entrance. However, the yews in the raised circle have overgrown and conceal some first-story elements. The driveway forks up the hill to the south-right to either turn north to arrive at the front door and then circle out to the street again or to be continued directly southeast back through the passage under the service wing of the house into the gravel motor court and garage parking area. Named by architect Henri de Heller in 1938, the north and south sides as well as the east rear of the motor court are bordered by a dry-stacked stone retaining wall, built using the stones taken from the first Yorkshire House foundation.² Higher on the north where the ground drops abruptly below the parking area, the top stone course is laid into the ground as it extends south to permit vehicular passage from the motor court down to the grassy road bed beyond the boxwood allee into the west back fields. Three stone steps in the low south wall that joins the northeast corner of the garage lead up the hill to the pump house where a path continues east to the circa 1939, board-and-batten, frame storage shed.

The rear yard of Yorkshire House has about thirty feet of lawn before steep stone steps in the retaining wall lead down into the terraced back garden area where a low, rectangular, dry-stacked stone wall surrounds a formal sunken garden containing flowers, hedge plants and a rectangular goldfish pond at center. This 1939 garden replaced the circa 1920 stone-walled tennis court. Stone steps, centered on all four sides, create a central-axis approach from the house on the west, the boxwood-hedged north yard, the boxwood allee on the south and the final terraced lawn retained by a tall, dry-stacked stone wall on the east. The sloping expansive rear yard beyond the terracing contains a natural picturesque English landscape with a variety of trees in diverse shades of foliage and bark particularly selected by Mrs. Bowman for visual interest.

Yorkshire House, contributing building, 1938-39: Constructed by Warrenton builder Charles T. Grant and designed by Swiss architect Henri de Heller, Yorkshire House is an eclectic-transitional building, heavily influenced by the Modern Movement in architecture. Its floor plan and form are irregular, the roof is very low-pitched, horizontality is prominent, and the façade with a curved corner and continuous wrap-around windows on the second

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story is asymmetrical. The two-story, thirteen-bay, five-course common bond with Flemish variant masonry house stands on a cinder block and stone foundation, has a low-pitched, Buckingham slate-shingled, hipped roof and a tall, exterior-end, brick chimney at the northwest corner and a tall, interior, brick chimney. (The most unusual brick bond pattern consists of a traditional Flemish bond course of alternating headers and stretchers, followed by five rows of stretchers before the repeat of the Flemish bond course.) The massive brick chimneys are heavily corbeled and have dogtooth-patterned complex shafts in the Jacobean style. A mix of glazed, lightly rubbed and common red brick give an enriching color variation to the masonry walls, smooth except for the water and belt courses. The dog-tooth belt course with a copper gutter above completely wraps around the house and distinctively defines the first and second stories. Where the guttering stops for lack of need, a "copper molding, outwardly an exact copy of the gutter" prolongs the detail.³ The upper cornice is also distinguished with a dog-tooth brick course supporting copper gutters that feed runoff water into copper downspouts. These dog-tooth bands, enhanced by the copper gutter and molding, give a horizontal emphasis to the already linear house and represent an Art Moderne-style influence. A one-story, classically vernacular-influenced, four-bay, arcaded porch with a low-pitched, slate-shingled, hipped roof is at the north end. A small circular window with a steel casement is to its south (right). A six-light, steel, double-casement window is next where the wall begins to curve inward to the recessed, raised-panel, red oak door which turns with the circle. The red oak screen door is equally curved. While the door panels are vertical except for the top two, the screen is divided into seven horizontal sections by steel bars. The entrance is sheltered by a recessed porch with its plastered ceiling supported by an eighteen-inch steel I-beam. Thick flagstones are on the floor. Set within the now straight back wall under the porch are four steel, four-pane, double-casement windows. A second circular window is on the outside wall to the south which again is parallel to the plane where the first circular window is located on the north. A rectangular passage to the motor court is to its south.

Façade, second story – The Art Moderne-style curved north corner above the north, circular, first-story window has a ribbon of six steel, six-light, double-casement windows and a similar single casement window. A ribbon of three steel, six-light, double-casement windows is centered over the recessed first-story porch and entrance. Three widely-spaced, six-pane and steel, single-casement windows are above the south, circular, first-story window. A shorter four-light, steel, double-casement is flanked by two six-pane, steel, double-casement windows proportionally positioned above the first-story passage. There is a four-light, steel, paired-casement window in the west corner of the first story on the south side elevation. There are no openings on the second story. A low-pitched, triangular, steel-louvered, attic vent is on the roof slope.

North side elevation – The one-story, arcaded brick porch is three bays wide. The floor is thick flagstone, and the ceiling is white plastered in keeping with the front porch. The inside walls are brick, and a carved rectangular Parliament stone with a royal crown above the white rose of the House of York is inserted in the center at eye-level in the north wall of the library. The main block of the house projects east two bays with an archway to the back porch and six-light, steel, French doors on its north side. Two widely-spaced, four-pane, single, steel, casement windows are close to the front northwest corner beside the chimney on the second story.

The east rear elevation – Contrary to the four-bay front elevation of the brick arcaded north porch, this back elevation has only three wider archways. Yet, this is hardly noticeable initially due to the direct alignment of the middle and north openings with those on the opposite front, and the difference is lost in shadow. The architect's reasoning for this appears to be his mission to achieve rigid symmetry in the arcade openings to the French windows on the front and back walls of the library. There are two windows aligned with the innermost two arches on the front, while there is only one French door across from the inner archway on the rear elevation. The vertically-laid Parliament stone with its crown set within the rectangle above the white rose of the House of York is at the northeast end of the main block where the architect probably would have called for a steel casement window to be directly beneath the four-light, single casement on the second story. Three steel, ten-light, French doors open out from the center living room onto the first-story veranda which has a flagstone floor and stuccoed ceiling. Originally a single-

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bay, cantilevered porch balcony above, the two three-inch-square, steel support columns were compatibly inserted to correct a sagging floor in the 1980s. The balcony above has a fine stylized Art Deco, geometric floral, copper metal balustrade. All metal on the house has aged to its planned complimentary verdigris patina. There are two French doors that open out onto the balcony from the second-floor bedrooms. A double casement window is set between them. The elliptical dining room bay shows an Art Moderne-style influence. It has seven single-pane, metal, casement windows, and every other one is fixed. The studio above has three ten-light, steel, French windows.

The four-bay, metal, Lord & Burnham conservatory or greenhouse spans the width of the straight wall of the south end of this main block on the first story. Left (west) of the conservatory, is a brick archway into a small open porch where the raised-panel wood door on the west corner opens into the kitchen. The archway at this end intends to repeat the feature in the arcaded porch at the north side of the residence. Due to the irregular floor plan, the house actually has split south-end elevations, with the rearmost south wall of the conservatory, dining room and studio, and the angled service wing coming off of the front corner that contains the kitchen, passage and servants' stairway, bedrooms and bathrooms (described in the façade paragraph above). A large Art Moderne-style glass-block window is off-center above the conservatory bringing translucent light into the second-floor studio. A four-light steel, double-casement window is on the second story to the left (south) at the beginning of the south service wing. The first-story kitchen and bedroom above have a continuous stretch of casement windows, composed of three six-light, steel, double casements flanked by fixed members. The second-floor openings are not directly above those on the first story which lends to the horizontal emphasis of the Art Moderne style. The wide passage to the north is also horizontally accentuated. Above, bringing light into the servants' quarters bedrooms, are two widely-spaced, six-light, double-casement windows.

Interior cellar – There are two outside entrances into the basement. The first is from the motor court where concrete stairs, bordered by a plain verdigris-colored iron rail and straight iron balusters, step down into the south boiler-laundry room. The second entrance is around the northeast corner on the north side of the stone motor court retaining wall where stone stairs step down to a raised-panel door opening into a garden tool room adjoining the laundry chamber. The basement floors are concrete, the walls are cinder block washed with cement plaster. The ceiling is covered with cement plaster. An amazing element in this second Yorkshire House, when a fire destroyed its predecessor, is the inside incinerator built into the massive interior chimney near the northeast corner of the boiler-laundry room. Its heavy door was made by Arlington Iron Works. A much smaller brass hopper door is upstairs in the kitchen for convenient access. Another handy early-twentieth-century feature is represented in the laundry chute with a substantial hamper awaiting the clothes from the family bedroom quarters on the second floor. Most often seen in period houses with separate servants' quarters, the chute allows the owners privacy, and the maid is saved labor in gathering soiled clothes from the several bedrooms. A large storage room is to the north of the tool room. The stairs from the main circular stair hall on the first story arrive at center on the front west wall to a door on the east into a fifteen-by-seventeen-foot recreation room. The concrete floor here is scored in large rectangular blocks. There is a stone mantel and fireplace with a keystone above the lintel on the north wall. The hearth is flagstone. The final ash pit collector and cleanout door of residue for the fireplaces accessing this north chimney is to the left-west. There is also one for the south interior chimney. A small storage room is in the northwest front corner of this cellar. Its concrete floor is sunken, and the north wall is stone, representing the only visible remains of the foundation of the earlier burned residence. There is no cellar under the south servants' wing.

First floor - The first floor of the servants' wing only contains a bathroom, minimal storage space and the maid's stair. A raised-panel, wood door leads out into the passage. The raised-panel, wood door into the main kitchen is diagonally across the passage to the northwest. This entrance opens into a narrow passage and stairs to the servants' wing directly opposite, while the kitchen is on the east right. Although the kitchen is not so large as current modernization, it is sizeable for its time and has the expected glazed and wood cupboards commonly seen in the 1930s. The sink on the east wall benefits from the continuous metal casement window light and view to the rear

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gardens and yard. The smaller pantry with similar cupboards is to the north. For convenient cross-serving, a sliding glazed pocket window is in the west corner above the work shelves, while the swinging door between the kitchen and pantry is on the east of this wall near the swinging door into the dining room. Linoleum covers the cement floor of the kitchen and pantry, and both rooms benefit from radiant heat. The walls and ceilings are plastered. A service bell and eight-drop annunciator are in the kitchen near the ceiling and left (west) of the door to the pantry.

The dining room is to the east of the pantry. The red oak tongue-and-groove floor boards are two-and-five-eighths of an inch wide running east to west since this room is deep in that direction. A flush service-call button is in floor where Mrs. Bowman would sit facing the fireplace at the dining room table. The walls and ceiling are plastered. Expected details of the Colonial Revival style are found in the baseboard and chair rail. There is an Art Deco-influenced, exaggerated and stylized, S-scroll cornice that is further enhanced with alternating royal blue and white paint. The depth of the cornice permits a four-inch-wide, white-painted plywood valance with translucent glazing in corners for hidden soft lighting. The valance stops at the bay window for the curtain tracks. Beginning about three feet in from the walls, the ceiling is recessed three inches in a rectangular shape, except for at the east end where it segments in keeping with the radius of the bay window of seven single-light, steel casements. The fireplace on the west wall has an ebony marble-faced surround and matching marble hearth. The marble mantelshelf is less than four inches deep and has rounded corners. The full-width and full-height, peach-tinted mirror over the mantel adds depth, color, warm light and still more visual interest to this formal room. The twelve-light, steel door to the conservatory is deep-set in the southeast corner of the south wall. A one-over-one, wood screen door is inside. Directly opposite on the north wall is a similarly detailed door out to the terrace. Recessed glazed china cupboards with raised-panel, wainscoted cabinets below flank the broad, raised-panel, double-leaf door into the living room at center of this north wall.

There are two red oak steps down into the living room which has six-inch-wide red oak floors, not tongue-and-groove laid but deck-plug fastened. The boards run the north-to-south length of the room. The walls and ceiling are plastered. There is a baseboard but no chair rail. The room is entirely painted cream. The cornice is of the same design as seen in the dining room, but it is right-side up with the scroll stop below. It is also a drop cornice with concealed upward lighting in the corners to cast light onto the ceiling. Yet, there are still valance lights underneath. The three steel, French doors to the terrace are on the east wall. French doors flank the fireplace with its ebony marble facing and hearth on the north wall. The stacked wood mantelshelf is supported by foliated wooden consoles. Concealed lighting is above the rectangular bookcase alcove in the southwest corner and the alcove surrounding the door to the library in the northwest corner.

Floor-to-ceiling lighted niches for sculpture flank the wide and full-height entrance from the living room into the circular hall where the magnificent circular stairway begins spiraling up the northeast corner. In a play on the Georgian style, the impression of three turned balusters to each step is given, but they are instead inserted into the smooth white outside stringer, and the sets of three alternate with the same width of void. Each inside baluster is made of steel for greater structural support of the elaborately simple red oak rail which quick-turns to the west at the last step to carry along the stairs to the basement. The rail concludes on the main floor in a circle supported by the balusters alone. The innovative design is seen as a perfect S-scroll when entering the front door. The white-plastered, sweeping soffit under the stairway and the Waterford crystal chandelier hanging from the second-floor ceiling accentuate the stairway's elegance.

The six-inch-wide red oak floor boards in this entrance hall also run north-south, are deck-plug fastened, and there are no thresholds at four of the five entrances into the room. Only the front entrance has a threshold, and only this door and the door to the telephone closet/library to its north are red oak and raised paneled. The other doors are to the pantry hall, the cloak/powder room on the south wall, while the living room entrance is a doorway. True to the Modern Movement, the plywood doors are flush mounted without panels or trim moldings, their hinges are

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concealed to be invisible, and they all curve with the radius of the circular hall. The door to the telephone closet is especially wide, in two parts, with concealed pivotal hinges for weight distribution with the swing as the broader section opens.

The telephone closet, like the cloak room on the opposite side of the hall, is naturally lit by the small circular window on the front. The floor returns to narrow oak boards. A raised-panel door in the northeast corner opens into the fully wainscoted library. The drop cornice is boldly dentiled and has a valance with concealed lighting in keeping with the detail found in the dining and living rooms. The plastered ceiling is coved and illuminated with hidden upward lighting in the cornice. A steel French door to the side of the north porch is in the northeast corner, left of the substantial off-center fireplace which has a brick face, grey marble hearth and tall stacked wood mantel. Bookshelves are on the north and south walls. The floor is red oak boards, two-and-five-eighths-inch wide and running north to south.

Second Floor - The Waterford crystal chandelier in the circular stair hall hangs from a plastered ceiling ornamented with a plaster cornice and inner flat band that appears to continue the design of the stringer underside when viewed from the first floor. The oak flooring is composed of narrow boards. The walls are plastered. The first bedroom approached on the landing at the southwest is plainly detailed and without a cornice, although there is still concealed ceiling lighting in the corners. It has a private tiled bathroom to the south back. The master bedroom is the only chamber on the north and has a corner entrance from the hall. It has a fireplace in the northwest corner with a pink marble face with a grey vein and grey marble hearth. The plaster cornice is deep to accommodate the valance with concealed lighting. The valance stops at the steel casement windows and French door for curtain tracks. A fully cedar-lined closet is in the northeast corner and a French door opens out onto the east rear balcony at the southeast corner. A good-sized tiled bathroom adjoins on the south.

A fairly large linen closet is between the master bedroom and the next smaller bedroom to the south. Its cornice and valance details are repeated, but a curious detail are the irregular, circa sixteen-by-forty-inch block impressions in the plastered walls. A French door opens out to the balcony from this bedroom which has its own tiled bathroom as well. The large studio is the next room to the south. It has Modern Movement details including plywood flush-set doors within plywood paneling outside closets on the north wall. The floor is cement scored in large rectangular blocks, painted turquoise. The oversized fireplace on the west front wall has a grey marble surround and hearth. A full-sized mirror of rectangular plates is above. The plates appear to have been chosen to complement the pattern of the large prismatic glass block window on the south wall. Three French windows are on the east back wall. The outer ceiling is composed of white Insulite board up to a copper valance and deeply-coved, glossy ceiling with the same unusual pattern as seen in the bedroom to the north. The adjoining tiled bathroom on the southeast corner has glass blocks on the west wall above the tub, also bringing light from the outer passage. A small, plainly-detailed bedroom is to the south of the studio which places it above the ground passage. Two very plain maids' bedrooms and a single bathroom are in the servants' wing.

Except to repair one structural and a separate drainage problem, Yorkshire House has not been altered since it was built. Although the back balcony was cantilevered with a steel I-beam, there were no vertical post supports at or near center for the broad expanse. In the last twenty years, the balcony began to sag, and local architect Albert Hinckley, who owns Henchman's Lea which de Heller also designed, created a most sympathetic and understated solution in the addition of two narrow and plain, steel posts from the ground to the upper ceiling. The material matches the verdigris patina either naturally acquired or painted onto all metal on the house. Henri de Heller originally designed a sunken terrace in a flat portion of the roof over the north library which began leaking. This was simply, invisibly covered with a removable surface material. Yorkshire House is a remarkable and uniquely diverse, transitional building that retains excellent integrity in design, materials, workmanship, setting, location, feeling and association. The residence and landscape remain in excellent condition.

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Garage, contributing building, 1919; 1938-39: The detached one-story, three-bay, stuccoed-frame garage with an unusual five-course common bond with Flemish variant veneered façade and a Buckingham slate gable roof stands at the southeast rear corner of the residence and faces north. A ribbon of three, six-light, wood casement windows is on the west and east gable ends. The garage is banked up to about two feet from the wooden eave on the south back elevation. The gravel driveway passes through the brick passage between the main block and the servants' wing of the house and concludes in a small parking area outside the three flat-paneled, six-light overhanging garage doors on the north front elevation. The floor inside is cement, and the wood rafters are exposed. This garage dates to the first Yorkshire House. However, it was originally built with a stuccoed frame and a metal gable roof. Architect Henri de Heller added the brick veneer to the façade and the slate on the roof in his designs of 1938 to complement the new residence. De Heller also ordered the three new overhead garage doors.⁴ The garage has excellent integrity and remains in excellent condition.

Pump House, contributing building, 1919; 1938-39: This one-story, one-bay, rubble-stone pump house stands about twenty feet to the east of the garage near the south property line and is lowered into the ground about five feet on the north front while the rear elevation is banked deeper. The gable roof is covered with corrugated metal. There are four-light wood windows in the east and west gables. The entrance is centered on the north, and there are four steps down to the four-light, raised-panel, wood door. The floor is cement. The pump is to the east of the door. The pump house probably dates to the first Yorkshire House. However, the pump system was updated and repaired in 1938, and new water lines were installed to the garden and residence.⁵ This side-gabled and stone pump house is an unusual example of an early electrically-powered utility building in Fauquier County where gable-fronting frame or stuccoed-frame structures dominate. Additionally, a banked pump house is atypical. The pump house retains excellent integrity and remains in good condition.

Shed, contributing building, circa 1939: This one-story, one-bay, board-and-batten frame, storage shed with a currently felt-covered gable roof stands about twenty feet east of the pump house. The board-and-batten door is on the west gable end. The building stands on a foundation of brick stretchers on the north and south sides, while the center is not fully supported, except for a few cinder blocks later inserted for additional support on the back east elevation. The floor is wood on the interior. Although the frame building still serves its original lawn and gardening tool purpose and stands in its original form and design, it is showing signs of neglect.

ENDNOTES

¹ Fauquier County Deed Book 115/475, George Latham Fletcher and wife to Katharine Fox Bowman, 9 A. 2 R. 12-¾ P. , according to a plat and survey, also showing the entrance ROW, lying near the corporate limits of the town of Warrenton fronting on the east side of the road from Warrenton to Marshall, 6 July 1917.

² Henri de Heller, Architect, "Specifications for Residence of Mrs. K. F. Bowman to be Built Near Warrenton, Virginia," 25 June 1938, 31.

³ Ibid.

⁴ Henri de Heller to Mrs. K. F. Bowman, 24 June 1938. In this letter, the architect indicated that the existing garage would not be brick veneered and that only two of the overhead doors would be replaced, while the third would be enclosed and stuccoed over; Henri de Heller, Architect, "Mrs. K. F. Bowman's Residence, Plan of 1st Floor," 14 May 1938. Initially cautious about expenditures, design and detail eventually overruled during evolving drawings, specifications and decision making.

⁵ Leo Rice Plumbing and Heating of Warrenton Statements to Mrs. K. F. Bowman, 15 April 1938 and 15 April 1939.

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8. Statement of Significance

Yorkshire House is eligible for listing in the National Register of Historic Places under Criterion C for its architectural significance locally in Fauquier County. Designed by Swiss architect Henri de Heller, the 1938-39 Yorkshire House is an extraordinary eclectic-transitional dwelling. It is influenced by strong, yet respectful, characteristics of the Modern Movement while being constructed with a bold mixture of traditional vernacular and new machine age materials: common bond with Flemish variant brick veneer, slate, steel structural beams, steel casement and glass block windows and plywood doors conforming to curved walls. The house represents de Heller's perceptive recognition that grand architectural styles are born from what came before. According to the architect, they develop incrementally, preserving the best elements of the preceding epoch while keeping the best attributes of new influences and are contextually most successful when the characteristics of materials, environmental conditions and local customs of each region are respected.¹ Yorkshire House continues to have excellent historic integrity in location, design, setting, materials, workmanship, feeling and association.

Historic Context

The Yorkshire House property lies within the 4,200 acres of land on the Rappahannock River branches of Great Run, Turkey Run and Cedar Run granted by Catharine Lady Fairfax to Col. Thomas Lee of Westmoreland County in 1718. The patent descended to his son Richard Henry Lee who deeded 514 acres on the Winchester Road to William Edmonds in 1759, the year of the creation of Fauquier County.² Edmonds seated his Oak Spring manor house well to the north of the future, approximately ten-acre, Yorkshire House portion. The parcel remained just outside of the Warrenton town limits, incorporated in 1811 and expanded in 1850, until the council annexed 2,123 acres of outlying county land in 1959. The heirs of Edmonds were forced to sell his plantation in the second quarter of the nineteenth century. Later divisions occurred to several prominent Warrentonians, such as Erasmus Helm, John G. Beckham and finally George Latham Fletcher. The latter ultimately created the nearly ten-acre lot, without buildings, adjoining him on the east side of the Winchester Road near the town which Katharine Fox Bowman acquired in 1917.³

The daughter of Mr. & Mrs. John White Fox, Katharine was born in Ohio in 1872. After college, she married bookkeeper Frank Bowman and lived in Pittsburgh, Pennsylvania before moving to a farm in Remington in Fauquier County in 1903. By the time Katharine purchased the lot near Warrenton, the soon-to-be-divorced couple had four children: John Fox, age fifteen, Katharine C., twelve years old, Frank, Jr., eight, and Virginia Howard, who was just six.⁴ The 1920 population census for Center District, Fauquier County, indicates that Frank Bowman was still living with his family when the predecessor Yorkshire House, designed by architects McIlvain and Roberts, was under construction in 1918 through 1919. Although a fire in December of 1937, caused by a wayward burning log from the library fireplace, completely destroyed this stuccoed-frame, Tudor-style residence, pencil renderings by the architects survived.⁵

A woman of high station and independent means, recognized for her dedicated work on the local and state levels, Katharine Fox Bowman "labored for the Health of the County" for the local chapter of the American Red Cross since 1903.⁶ Starting before the conclusion of World War I, she chaired the Fauquier chapter for twenty-five years. Her commitment to the organization involved serving as a delegate to the International Red Cross Conference of 1934 in Japan. An avid gardener, Mrs. Bowman became an active member of the Garden Club of Virginia after its organization in 1920. She enjoyed traveling abroad to garden club annual conventions in France and England. She was so fond of the county of Yorkshire, England where her family originated that she named her first and second homes near Warrenton Yorkshire House.⁷

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Called Bethel Road until the mid-twentieth century to distinguish the out-of-town northern portion of the presently-named Winchester Street from the in-town part, the residential neighborhood here started developing in the second decade with construction of substantial Bungalow and Colonial Revival-style dwellings on the stone-fenced eastern ridge side of the route. State Senator and Judge George Latham Fletcher chose the Tudor style for his adjacent dwelling named Yonderlea to the north in the neighborhood that was then, and still is, considered fashionable.⁸ His residence remains less imposing than the fire photograph in the newspaper and the architects' portrayal of the first Yorkshire House. Dr. and Mrs. Thomas Turnbull first invited Mrs. Bowman and her four children, left homeless and without possessions, to stay with them at Inwood in Casanova. Three days before Christmas the family had retired to the home of Mrs. John A. C. Keith. Fully in charge of her family's affairs, she had leased the Luther H. Chamberlain house on Winchester Street in Warrenton before the end of the year.⁹ The local newspaper reported in April of 1938 that Katharine Bowman was "rebuilding Yorkshire House with Henri de Heller as architect" and moving with her children into Yonderlea, which had become a tenant house after the death of Senator Fletcher.¹⁰ The neighboring residence would certainly be a most convenient overlook for the construction.

Swiss architect Henri Charles Marian Horwitz-de Heller (1904-1977) was born in Aubonne. His family bestowed his preferred nickname "Tappy" upon him at an early age because his boots made a tap-tap sound on stairs due to a temporary childhood limp.¹¹ Yet, as a young man, he was an accomplished equestrian and athlete, undertaking physically demanding sports like squash and ice hockey. Acquiring his architectural degree at the College of Aubonne in 1930, de Heller worked in Casablanca and North Africa before arriving in America where he discovered a beautiful seeing-eye dog trainer who he married in 1933. Settling near Warrenton, the architect designed traditional Colonial Revival-style alterations including the bold pedimented entrance rising through the eave onto the circa 1810 Glenora in Middleburg. For his own house north of town, he mixed Colonial Revival-style wings with a broad, steeply-pitched Swiss chalet gable. Named Overlook, this 1937 dwelling is built of local limestone. Tappy created a typical Craftsman-style house on Fenton Farm for George Cutting, Henchman's Lea in 1940 near Orlean for the Hinckleys and a split-level home in Warrenton for his mother Edith de Heller in 1945.¹² The year of 1938 proved to be a busy one on Bethel Road for de Heller with his April commission to draw plans for the Presbyterian church manse on the lot of Mr. and Mrs. James C. Biddle adjoining their Paradise residence. The church manse was nearing completion in mid-August and appears to be the typical five-bay, two-story, brick Colonial Revival-style residence south of Paradise.¹³

While the stone masonry Henchman's Lea is recognized for its architectural quality, and Overlook bears attention for merging vernacular and European influences (even though it is partly out of geographical context), it is his Yorkshire House that is the most extraordinary.¹⁴ Henri de Heller's architectural philosophy is well articulated on Yorkshire House where he did not abruptly abandon traditional vernacular materials or familiar classical high-style design characteristics to plunge into innovative modernistic trends of the twenties and thirties. It is a brilliant, deliberate, artistic and sophisticated convergence of pivotal styles, rather than a disquieting sudden leap into the distinctly futuristic modern era that would prove incongruous to this setting on this residential street in the town of Warrenton. De Heller recognized that:

The grand [architectural] styles are those which, born from what came before, are developed little by little until they take on the form of a new style. There was no sudden transition from one style to another, rather a slow evolution which preserves, despite new contributions, often from abroad, the best elements of the preceding epoch. There is no breaking off – the new influences, even if they are not integrated into the style of the region, don't ruin what's there . . . but, to the contrary, tend to juxtapose and create often a happy mixture, which, in the final analysis, if it is successful, forms the style.

I repeat, because this is the basis of my argument, the good elements meet again and do not die . . . Why? Because they have reached maturity – they are right, studied and pleasing – in good taste. Today, originality

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alone is, all too often, contrived. The criterion is no longer, 'is it beautiful?', but rather, 'is it new?'

Don't think me hostile, on principle, in search of the modern . . . In its place and in its field it is the right route to follow today, because it follows from that modern dynamism and possibilities for creating new materials. Factories, depots, large buildings, stations for all types of transportation, utility and sanitary installations . . . these are the areas where judicious geometric forms find their justifications.

In houses, by contrast, my particular field of expertise, with the exception of kitchens and bathrooms, it is the person who counts – his humanity, his scale, the harmony he needs, a list of elements which have always existed and which are essential to his well-being which, basically has changed little over time. The search for materials which will surround him – the proportion of the premises he will inhabit – the kindness, I would say, of the shapes and colors – so many details that help him create a personal space in which he would be happy living. This is readily possible, despite what one says. The harmony of the building with its surroundings is too often neglected or compromised.

Each region has its own characteristics, and those of its buildings should follow. The climate, the materials particular to the environmental conditions, the local customs . . . We are at a time of standardization . . . Alas! Because that just contributes to dehumanization – That's why we should, where its possible, slow down this progression. Don't go too fast – that would be to the detriment of the individual, and it is the individuals who created lasting works which benefit us all. Don't kill all that lifts us from the banal, the vulgar, and, worse – mediocrity.¹⁵

In this place for Yorkshire House, Henri de Heller did not turn his back on past architectural styles. He has blended significant characteristics of the colonial period in a most pleasing way with outstanding elements taken largely from the Art Deco and Art Moderne styles of the 1920s and 1930s. Modernism purists would surely be critical of the mixture of old and new materials and the sentimentality for the past, but this principled approach has created a dwelling that is immediately remarkable in design, details and presence while respecting the characteristics of the setting and local customs. Although it is two stories, the brick, low horizontal form reaching out to the landscape of de Heller's Yorkshire House is the striking first impression. As this achieves harmony with the tree-canopied surroundings on this grassy ridge, the attributes of the Art Moderne style, shown in the far-reaching, streamlined shape, curved corner of the second story as well as the stressed horizontality through the copper-guttered dogtooth belt course and cornice, are tempered with its sheathing in a hand-made Williamsburg brick.

The architect refers back to the colonial period with a veneer pattern he called "common Flemish bond."¹⁶ In repetition, the first and sixth rows are Flemish bond patterned, and there are five courses of stretchers in between in this most unusual brick bonding. De Heller specified that the "Tidewater Colonial Williamsburg Range-Genuine Handmade 9" x 2-3/4 scant, x 4-5/16 bricks" give the appearance of an uneven rough texture counterbalanced with a monotonously regular bonded course until the sills and headers of openings and the dogtooth belt course and cornice.¹⁷ Another distinctly colonial feature which would never be used in a Modern Movement building where the masonry would be stuccoed, is the glazed, lightly rubbed and red multi-colored brick. The color and texture along with the water table, belt course and cornice are Georgian and Colonial Revival-style influences that also associate Yorkshire House to its setting on Winchester Street in Warrenton. Buckingham slate on the low-pitched hipped roof is another material found on the finest nineteenth-century and early-twentieth-century residences in town.

Although there are no setbacks or solid vertical divisions, the north arcaded porch and the south service wing on Yorkshire House are a reference to a three-part Georgian-style plan. There could be no vertical structural divisions in the Art Moderne style, however, but de Heller's clever suggestion is admirable and works in this collaboration of architectural periods. On the other hand, the architect was able to distinguish the wings vertically by placing copper

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downspouts where a corner board would have been. The use of arches on the north porch and the one-bay south porch to the kitchen is, of course, an important traditional element on many of the significant Georgian, Federal and Colonial Revival-style buildings in Virginia.

The towering Jacobean chimneys are, no doubt, a call back to Mrs. Bowman's first Tudor-style Yorkshire House lost in the fire of 1937. Their ornamentation belongs in the Colonial Revival style, even though it is unorthodox to Modernism. Utilizing machine-age technology, all windows are steel and casements, opening out to bring the outside in. The characteristic small round windows of the Art Moderne style are present along with the continuation of a ribbon of casement windows around the curved second-floor corner on the front elevation. Additionally, the oversized translucent glass block window on the south studio wall is an impressive feature of the style that is counterbalanced by the glazed conservatory below and the expanse of the triple French windows on the back wall of this room. The one exterior reference to the Art Deco style is nicely demonstrated in the stylized, geometric floral, metal balustrade on the rear balcony. Combined in a view of the elliptical dining room bay window crowned with a dog-tooth cornice and a water table below a Flemish bond course, several attributes of the Modernism and Georgian styles are well represented.

The insertion of the two Parliament stones in the exterior walls of the residence certainly adds to its architectural and historic interest. Although Mrs. Bowman sailed to England on the R.M.S. Aquitania during the summer of 1939, she must have obtained the stones on an earlier trip. De Heller's specifications of June 1938 provide for their insertion in the very locations, "in the center of the outside wall of the library (where decided by the architect) will be inlaid in the brick veneer a carved stone which is in the possession of the owner [and] built in the surface of the wall under the closet projecting out of the master bedroom," where they remain today.¹⁸ Katharine Bowman's acquisition of these symbolic Parliament stones surely pleased her greatly since the limestone was quarried in Yorkshire County, England, and both boldly display the royal white rose of the House of York.

The magnesium limestone was mined from Anston Quarry in Yorkshire after selection by architect Sir Charles Barry in 1839 for its elaborate carving quality and durability to withstand the effects of coal burning residue in the atmosphere in London. Unfortunately, the heavy pollution caused visible defects in the blocks of limestone used on the Palace of Westminster in the first decade. While Barry and successive experts experimented with numerous preventative applications through the late nineteenth century, nothing stopped the deterioration. Conservation studies began again in 1913 with monitoring and handpicking of decayed stones with notable loss of decorative features. The Office of Works reported that in addition to the impact of the environmental pollution, the decay was due to the original mason's failure to choose quality blocks and lay them in their natural bed position. Therefore, removal of the inferior stones and restoration with properly picked and laid stone was carried out through the 1930s.¹⁹ The old Parliament stones were placed upon the city streets for collection by anyone who could carry their weight. What better place to preserve the stones representing the House of York from Westminster Palace than in the walls of Katharine Fox Bowman's new Yorkshire House in Warrenton? Their historic value, hand-carved workmanship and traditional limestone material also contribute to the design and details.

The evolution of styles and influence of the Art Deco period reappears inside Yorkshire House in the exaggerated stylized S-scroll cornice which has been further accentuated with royal blue and white paint. Although the application of the cornice itself is Colonial Revival, the stylization of the element is modern. De Heller entered the realm of interior decorator by adding a lighted valance to the cornice which he stopped at the window to insert curtain tracks. The fireplace expresses Modernism in its simplicity of design with a smooth ebony marble surround, understated shallow mantelshelf with curved corners and the full-size, peach-tinted mirror above. The chair rail, wainscoted china cupboards and double-leaf, raised-panel door into the living room are revival elements.

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Whereas random-width heart pine flooring was traditional in the Georgian and Federal periods, the Colonial Revival-style approach in the living room and main circular stair hall at Yorkshire House is consistent six-inch-wide red oak instead. Unlike the narrow tongue-and-groove boards used in the dining room, corridors, library and on the second floor, the planks are screwed and plugged with an oak cap, or deck-plugged as de Heller called it.²⁰ There is a problem with this technique, perhaps due to the location of the plug, as the seams have risen slightly over time. De Heller designed both valance lighting and concealed lighting above in the drop cornice, which of course, is due to the technology of the late nineteenth and early twentieth centuries. He maintained a classical fireplace surround in this living room with a stacked mantelpiece supported by foliated consoles. Except for the valance, concealed cornice lighting and coved ceiling, the fully-wainscoted library is decidedly Colonial Revival. The studio on the second floor entirely represents Modernism and innovative new materials in its plywood paneling and plywood flush-set doors, concrete floor, glass block window in combination with the steel casements, the smooth oversized fireplace surround with a full-size mirror above and the valanced and coved ceiling.

The well-designed circular stair hall is the most outstanding feature inside Yorkshire House. De Heller imaginatively merged Modernism with the Colonial Revival style in a seamlessly compatible way. While flush-set doors carry back to the oval office in the White House, the implementation of the two laminated plywood examples to the pantry corridor and cloak room contribute to its intentional clean arc and result from the studied, artistic vision of the architect. The custom-made, raised-panel, red oak entrance and the particularly wide, two-part door with concealed pivotal hinges to the telephone closet are a tribute to fine design, skilled workmanship and technological advances of the early twentieth century.

The grand circular stairway is clearly a work of art. It is a metaphor of an artist's palate and a romantic allusion to the Georgian style through the architect's skillful interpretation and modernizing with sleek turned balusters triple-set with equally-wide open spaces in between each set of three. The elaborate simplicity of the red oak rail, which concludes in an open circle that is supported by the balusters alone, contributes to the desired gracefulness. This cantilevered spiral stairway could not have been articulated without the hidden structural support of new-age steel. The white-plastered, sweeping ceiling underneath underscores its contour, and the Waterford crystal chandelier hanging from the second-floor ceiling, purchased in England by Mrs. Bowman, accentuate the stairway's distinguishing elegance.

Henri de Heller and Katharine Fox Bowman together apparently designed the landscape surrounding Yorkshire House. The architect sensibly reused and relocated the foundation stones of the earlier burned dwelling in the retaining walls of the garden and motor court in the decade of the Great Depression.²¹ Although the landscape has evolved, its English style remains most complementary to the British precedence of Yorkshire House. Mrs. Bowman surely was able to begin gardening even as she anxiously awaited the finish of construction. In October of 1938, she invited guests to Yonderlea to celebrate completion of the first floor.²² Although her architect always watched over the construction of his projects, he apparently had enough confidence in Charles Grant to winter in Switzerland and Egypt, departing the 16th of January 1939. The newspaper reported three months later that Yorkshire House was nearing completion and that the Bowmans would soon take possession. Finally, in the third week of April, the family moved next door into the new "handsome" Yorkshire House.²³

Sadly, Katharine Fox Bowman would not long enjoy her new Yorkshire House. Her sudden death at the age of sixty-nine in the early morning hours of the 9th of July 1942, after working in the garden the previous day, claimed "One of Fauquier's Most Outstanding Citizens."²⁴ Her obituary made the front page of the newspaper, reminding readers that her first Yorkshire House was destroyed by fire in 1937 and that "the present residence was built on that site and was until she died one of the charming homes of Warrenton which was open at all times to her many friends."²⁵ Although she was a devoted member of St. James Episcopal Church, her Yorkshire House was opened once more to her friends for her funeral. Mrs. Bowman devised her home and household items to the care of her

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four children. However, she provided that should they deem it best "for some good reason" to sell the house, the furnishings including the "Marble" by Italian sculptor Ernesto Gazzeri over her bedroom mantel and the Parliament stones on the exterior could be removed for their keepsake.²⁶ Still concerned about the design and workmanship of Yorkshire House in the event of the removal of the symbolic Parliament stones, she firmly required that the openings be filled in with brick to match the masonry walls.

The "charming" Yorkshire House remains as a tribute to Katharine Fox Bowman's daring move away from the traditional Colonial Revival-style residence typically built in the 1930s in Warrenton and Fauquier County. She is the first and last forward-thinking owner to outwardly blend characteristics of the Modern Movement with earlier great styles of architecture in a home or commercial building for that matter. The early-twentieth-century residence also remains as a tribute to the sophisticated skill, artistic brilliance and perceptive architectural philosophy of Henri de Heller, an architect from Switzerland who deserves greater recognition locally and abroad. Yorkshire House is a true collaboration of all things English and American.

Presently owned by the grandchildren of Katharine Fox Bowman, Yorkshire House has, as she wished, been lovingly cared for since her death. The time has come for them to do what they think best as she directed, however. Preservation remains a priority even in the event of a sale. The family would like to see Yorkshire House recognized for its demonstrated architectural significance through listing in the National Register of Historic Places. Additionally, various types of easements are under consideration, foremost, to preserve the façade of the house including important features and control the density of the greater acreage beyond the terracing.

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¹ Dominique de Mestral et Jacques de Heller, "40 Ans De Gracieuses Demeures; Un Aperçu De L'oeuvre De Tappy De Heller" *Journal de Geneve*, October 1978. Translated by Be De Heller, "40 Years of Gracious Residences; An Insight Into the Work of Tappy De Heller," December 2004, 6-7.

² Northern Neck Grant Book 5/238-239, Catharine Lady Fairfax to Col. Thomas Lee of Westmoreland County, grant and plat of land lying in Richmond County upon the heads of a run issuing out of the north branch of the Rappahannock River commonly known by the name of the Great Run falling into said river above the second great fork, 28 November 1718; Stafford County Deed & Will Book 0/84, Last Will & Testament of Col. Thomas Lee, devises 4,200-acre tract granted by Catharine Lady Fairfax to son Richard Henry Lee, deceased on 14 February 1750; Fauquier County Deed Book 1/5, Richard Henry Lee and wife Anne of Westmoreland County to William Edmonds of Fauquier, 514 A. 2 R. 4 P. on the east side of the Main Road to Winchester, 28 June 1759.

³ Fauquier County Bicentennial Committee, *Fauquier County Virginia 1759-1959* (Warrenton, Virginia: Virginia Publishing Incorporated, 1959), 219; Lee Moffett, *The Diary of Court House Square: Warrenton, Virginia, USA* (Bowie, Maryland: Heritage Books, Inc., 1996), 25; Fauquier County Deed Book 207/ 640, *Town of Warrenton vs. Fauquier County*, Boundary Annexation, 2,123.77 acres, 11 December 1959; Fauquier County Will Book 6/255, Last Will & Testament of William Edmonds, to wife Elizabeth my plantation whereon I now live and after her death to my son William, dated 16 September 1816, proved 26 August 1816; Fauquier County Will Book 8/237, Last Will & Testament of William Edmonds, to my son William Foote Edmonds the tract on which my father lived and devised to me, dated 10 December 1820, proved 28 November 1822; Fauquier County Deed Book 55/213, Commissioner Samuel Chilton to Erasmus Helm the tract lying near the town of Warrenton formerly the property of John R. Wallace, 24 May 1856; Fauquier County Deed Book 46/399, Erasmus Helm to John G. Beckham & Charles Bragg, 18 October 1847; Fauquier County Deed Book 115/267, Amos F. Payne to George Latham Fletcher and Frank Moore Fletcher, 9 Acres 2 Roods and 25-3/4 Perches near the corporate limits of the town of Warrenton on the east side of the road from Warrenton to Marshall, 7 April 1917; Fauquier County Land Tax Records 1916-1919. See the Bibliography for the full chronological chain of title.

⁴ Obituary, "Mrs. K. F. Bowman, One of Fauquier's Most Outstanding Citizens, Dies at Home Here," *The Fauquier Democrat*, 16 July 1942; U. S. Census Bureau, Allegheny County, Pennsylvania Population Schedule, 1900; U. S. Census Bureau., Fauquier County, Virginia Population Schedules, 1910, 1920.

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⁵ U. S. Census Bureau, Fauquier County, Virginia Population Schedule, 1920; McIlvain & Roberts, Architects, "House for Mrs. F. E. Bowman, Warrenton, Va.," Plans of First and Second Floors and Two Unidentified Elevations are in the possession of her granddaughter Virginia Farrar; "Home of Mrs. K. F. Bowman Destroyed, School at Calverton Badly Damaged as Two Disastrous Fires Occur in County," *The Fauquier Democrat*, 15 December 1937; *Fauquier County Land Tax Records 1937-1938*.

⁶ Fauquier County Will Book 58/141, Last Will and Testament of Katharine Fox Bowman, probated 20 July 1942.

⁷ Mrs. Bowman's obituary, *The Fauquier Democrat*, 16 July 1942; Fauquier County Land Tax Records 1916-1922, 1937-1943; Granddaughter Gina Farrar to author, 3 December 2004.

⁸ Annie G. Day, *Warrenton and Fauquier County Virginia* (1908; reprint, Warrenton: The Fauquier County Library, 1970), 27; *The Fauquier Democrat*, 15 December 1937.

⁹ "Local News," *The Fauquier Democrat*, 18 December 1937; "Local News," *The Fauquier Democrat*, 22 December 1937; "Local News," *The Fauquier Democrat*, 29 December 1937.

¹⁰ "Local News," *The Fauquier Democrat*, 13 April 1938.

¹¹ de Heller, 40 Years translated, 2.

¹² Ibid., n. p. French version with greatly-reduced drawings.

¹³ "Local News," *The Fauquier Democrat*, 16 April 1938; "Two New Houses Nearing Completion," *The Fauquier Democrat*, 17 August 1938.

¹⁴ Cynthia MacLeod, "Henchman's Lea," 030-0897, Reconnaissance Level Survey, Virginia Department of Historic Resources, August 1980.

¹⁵ de Heller, 40 Years translated, 6-7.

¹⁶ Henri de Heller, Architect, "Specifications for Residence of Mrs. K. F. Bowman to be Built Near Warrenton, Virginia," 25 June 1938, 12.

¹⁷ Ibid.

¹⁸ Entertainment programs on the R.M.S. Aquitania and an invitation to a Royal Procession at the Duchess of Devonshire's house are in the Katharine Fox Bowman Papers in the possession of granddaughter Virginia H. Farrar, Warrenton, Virginia; de Heller specifications, 31.

¹⁹ House of Commons Information Office, *Restoration of the Palace of Westminster: 1981-94*, Factsheet G12 (London: House of Commons, August 2003), 2.

²⁰ de Heller specifications, 19.

²¹ Ibid., 1, 31.

²² "Local News," *The Fauquier Democrat*, 5 October 1938.

²³ de Heller, 40 Years translated, 3; "Local News," *The Fauquier Democrat*, 4 January 1939, 15 March 1939, 18 March 1939, 12 April 1939.

²⁴ Mrs. Bowman's obituary, *The Fauquier Democrat*, 16 July 1942.

²⁵ Ibid.

²⁶ Fauquier County Will Book 58/141.

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de Heller, Dominique de Mestral et Jacques. "40 Ans De Gracieuses Demeures; Un Aperçu De L'oeuvre De Tappy De Heller." *Journal de Geneve*, October 1978. Translated by Be Be de Heller, "40 Years of Gracious Residences; An Insight Into the Work of Tappy De Heller," December 2004.

MacLeod, Cynthia. "Henchman's Lea," 030-0897. Reconnaissance Level Survey. Virginia Department of Historic Resources, August 1980.

McIlvain & Roberts, Architects. "House for Mrs. F. E. Bowman, Warrenton, Va." Plans of First and Second Floors and Two Unidentified Elevations.

Town of Warrenton Boundary Evolution Map, Town of Warrenton, Virginia GIS, May 2004.

Census, Court and Land Records (Primary Sources)

Fauquier County Deed Book 1, page 5. Richard Henry Lee and wife Anne of Westmoreland County to William Edmonds of Fauquier County, 514 acres, 2 roods, 4 poles lying on the Main Road to Winchester in Fauquier, 28 June 1759.

Fauquier County Deed Book 30, page 458. John Robert Wallace, Commissioner to William Westwood Wallace, Oak Spring in Fauquier County, 27 October 1828.

Fauquier County Deed Book 30, page 458. William Westwood Wallace to John Robert Wallace, former land of William Edmonds on the Winchester Road in Fauquier County in trust, 27 October 1828.

Fauquier County Deed Book 33, page 407. John Robert Wallace to William W. Wallace, release of trust on former William Edmonds tract on the Winchester Road in Fauquier County, 8 August 1833.

Fauquier County Deed Book 33, page 407. William Westwood Wallace to John Robert Wallace, a circa 474-acre portion of land in Fauquier County formerly Richard Henry Lee to Col. William Edmonds, 8 August 1833.

Fauquier County Deed Book 46, page 399. Erasmus Helm and wife Virginia to John G. Beckham and Charles Bragg, 56 acres, 1 rood and 31 poles lying near the town of Warrenton on the Winchester Road in Fauquier County, in trust, 20 October 1847.

Fauquier County Deed Book 54, page 196. Joseph D. Horner to John G. Beckham, 10 acres, 1 rood near the town of Warrenton on the Winchester Road in Fauquier County, 25 January 1855.

Fauquier County Deed Book 55, page 213. Samuel Chilton, Commissioner to Erasmus Helm, land lying near the town of Warrenton in Fauquier County, formerly owned by John R. Wallace, 24 April 1856.

Fauquier County Deed Book 56, page 237. Inman H. Payne and James A. Beckham Trustees for John G. Beckham, a parcel of about 185 acres lying near the town of Warrenton between the Winchester and Alexandria roads in Fauquier County in trust, 22 June 1857.

Fauquier County Deed Book 59, page 151. Charles Bragg to John G. Beckham, equal partition of 56 acres, 1 rood and 31 poles lying near the town of Warrenton on the Winchester Road in Fauquier County, 6 December 1849.

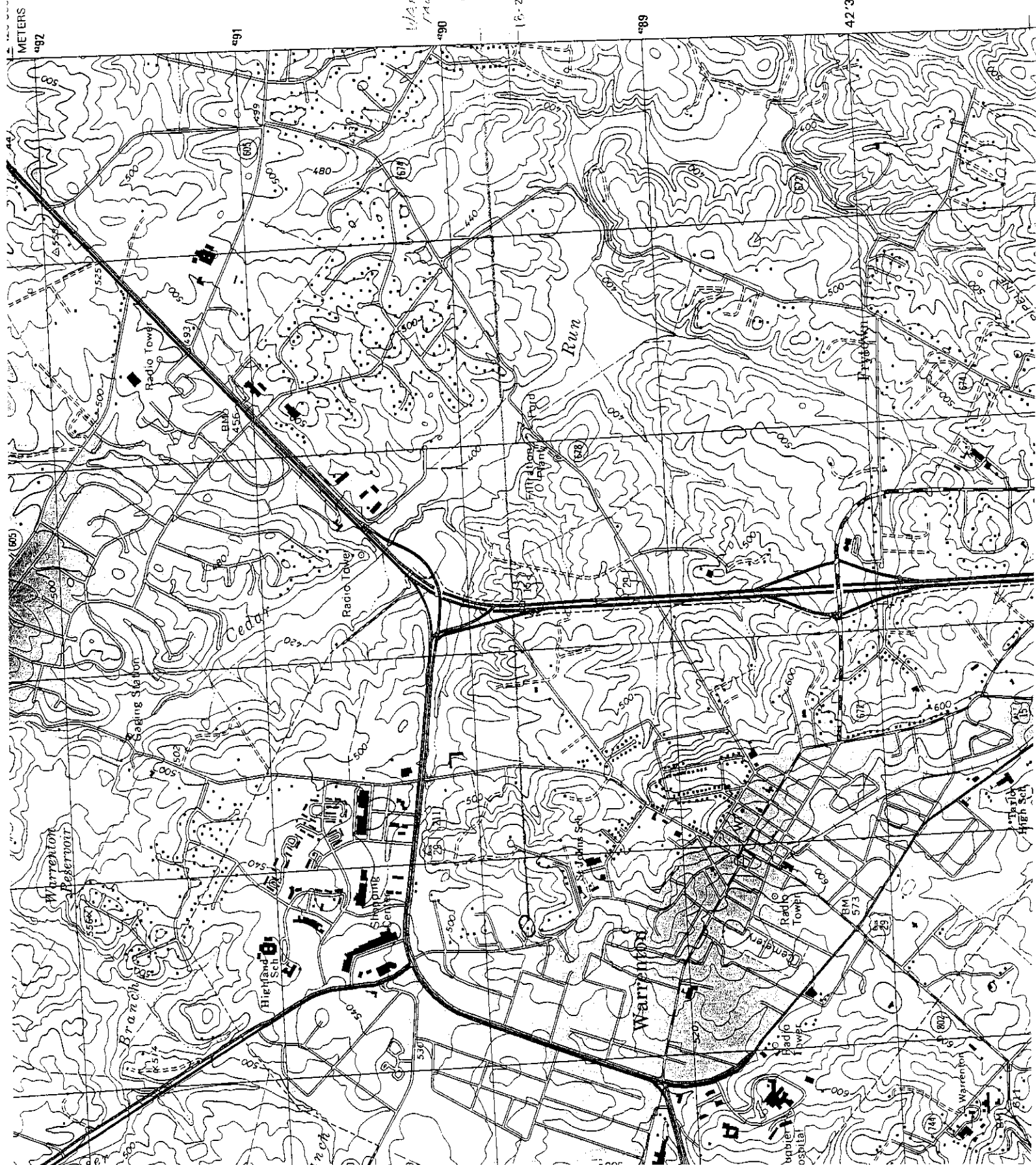
Fauquier County Deed Book 61, page 394. Inman H. Payne, James M. Beckham, Trustees and J. P. B. Wilmer and wife to John H. Rixey, Colston farm of 187-¾ acres on the east side of the road from Warrenton to Winchester in Fauquier County, 20 July 1869.

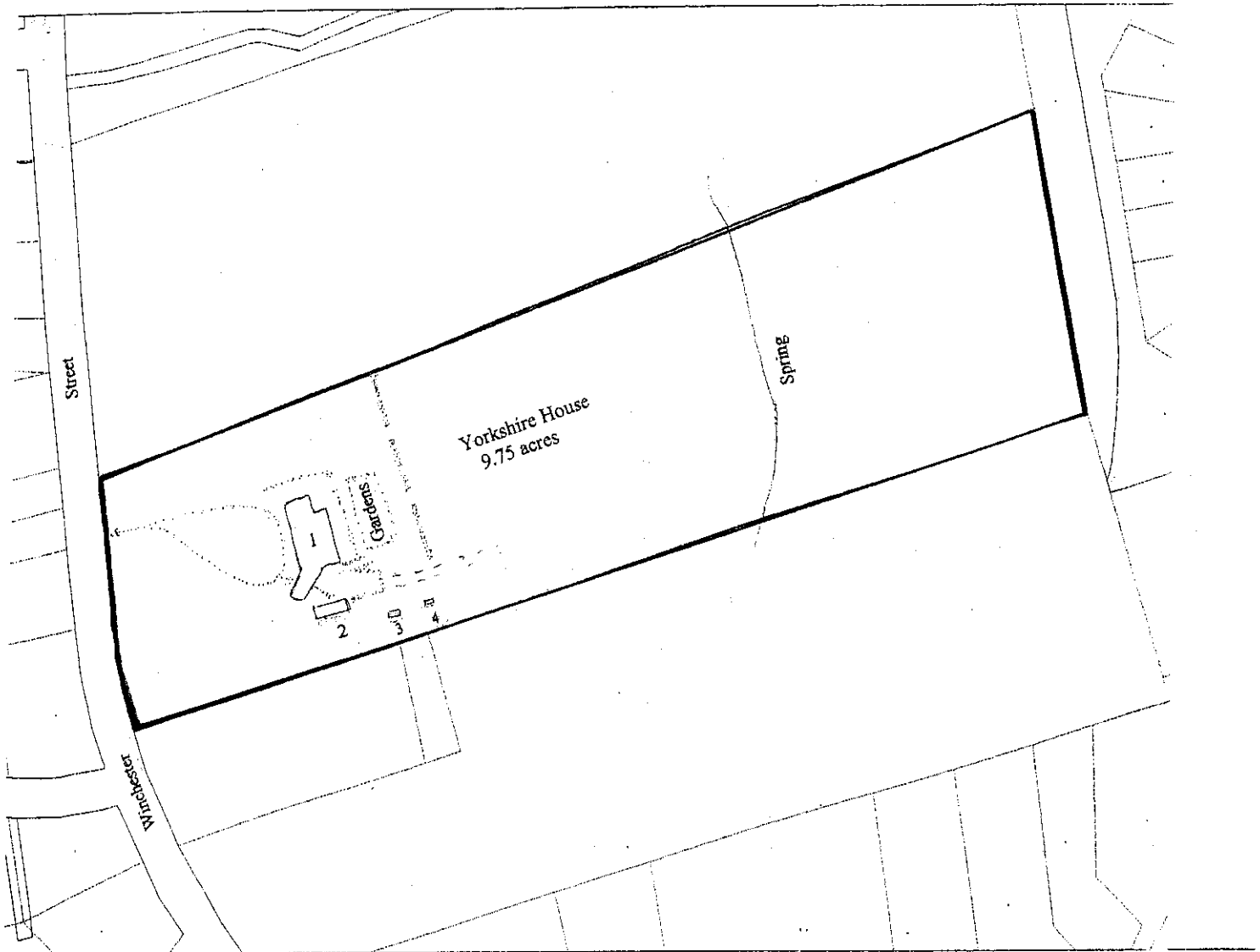
Fauquier County Deed Book 68, page 367. James V. Brooke Trustee & Commissioner, Benjamin F. Rixey, Presley M. Rixey and M. J. H. Rixey to Albert and Thaddeus N. Fletcher, 187-¾ acres near the town of Warrenton on the Winchester Road in Fauquier County, 23 June 1877.

WARREN DOWNS
PAULINE C. LILL

401-551-1111
HOUSE

18-256600 18-4189780N





1. Yorkshire House - Contributing Building
2. Garage - Contributing Building
3. Pump House - Contributing Building
4. Shed - Contributing Building
- Lower Stone-Fenced Terrace

Not to Scale

**United States Department of the Interior
National Park Service**

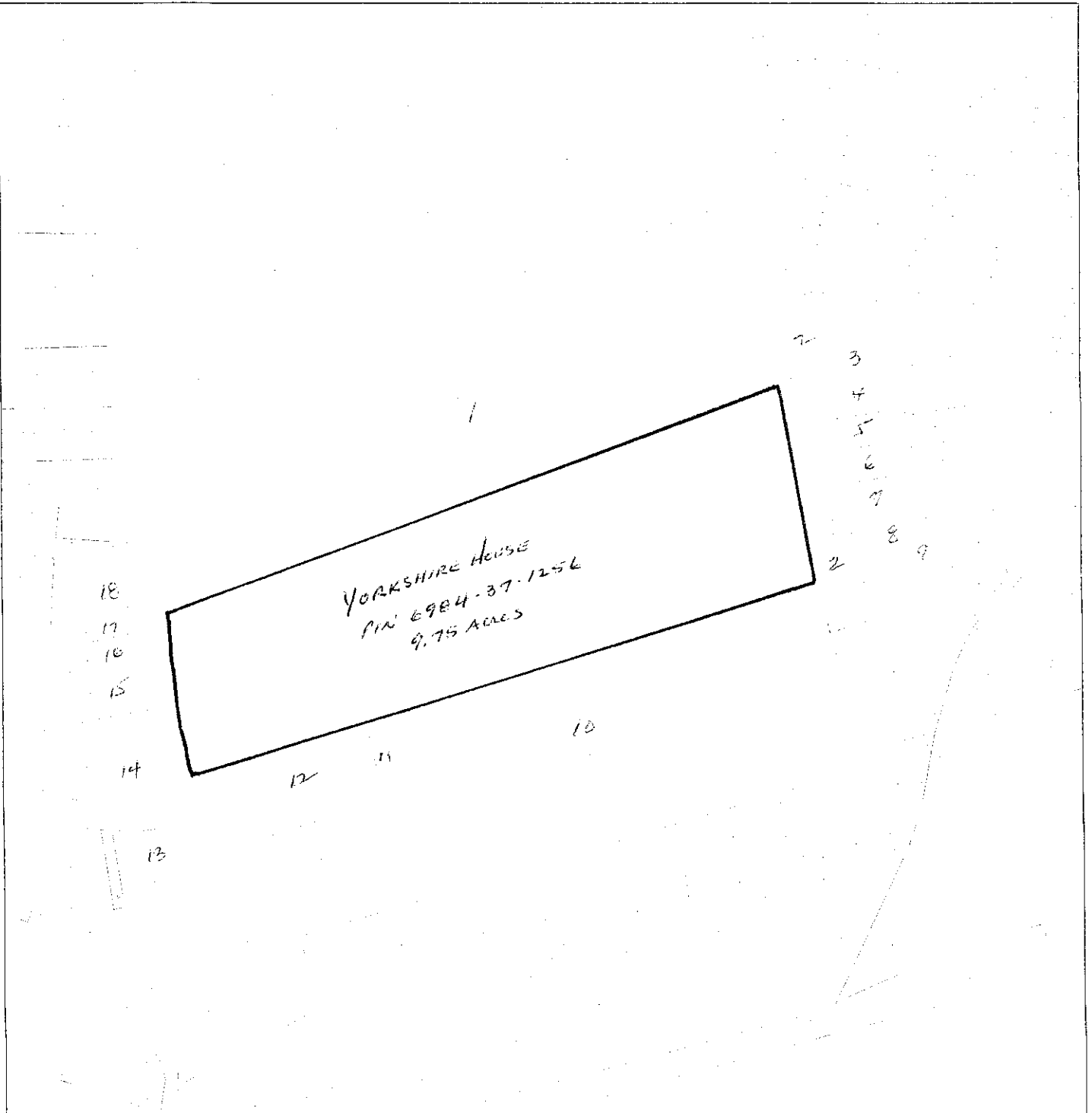
**National Register of Historic Places
Continuation Sheet**

**Yorkshire House
Fauquier County, Virginia**

Section Additional Documentation - Photograph List - VDHR Roll #21860 **Page** 21

PHOTOGRAPHS Negative strips were numbered 21860 and placed in acid-free archival sleeves with a negative list for VHDR Richmond archives. Date of all images - 13 December 2004, Cheryl Shepherd, photographer.

- | | |
|--|--|
| 1. VIEW OF: Yorkshire House W Front Gatepost
Entrance Drive, facing SE
Neg. No. 21860-34
Photo 1 of 16 | 12. VIEW OF: Yorkshire House Interior 2 nd Floor Studio
to SE Glass Block Window, mirror over Fireplace
Neg. No. 21860-28
Photo 12 of 16 |
| 2. VIEW OF: Yorkshire House W Front &
N side elevations, facing SE
Neg. No. 21860-1
Photo 2 of 16 | 13. VIEW OF: Setting E Rear beyond terraces to E
Neg. No. 21860-22
Photo 13 of 16 |
| 3. VIEW OF: Yorkshire House W Front Entrance
Red Oak Door, curved corner, facing NE
Neg. No. 21860-6
Photo 3 of 16 | 14. VIEW OF: Garage Outbuilding E side, N front to SW
Neg. No. 21860-19
Photo 14 of 16 |
| 4. VIEW OF: Yorkshire House E Rear Elev.
at N end, across sunken garden, terrace to SW
Neg. No. 21860-14
Photo 4 of 16 | 15. VIEW OF: Pump House Outbuilding E side, N front to SW
Neg. No. 21860-20
Photo 15 of 16 |
| 5. VIEW OF: Yorkshire House E Rear at S end
servant's wing, passage, GH, court, to W
Neg. No. 21860-12
Photo 5 of 16 | 16. VIEW OF: Shed Outbuilding, N side, W front facing SE
Neg. No. 21860-21
Photo 16 of 16 |
| 6. VIEW OF: Yorkshire House E Rear close-up
Dining Room bay, Art Deco balus. Porch balcony to NW
Neg. No. 21860-25
Photo 6 of 17 | |
| 7. VIEW OF: Yorkshire House E Rear, Parliament
Stone under M. Bedroom closet., facing W
Neg. No. 21860-7
Photo 7 of 16 | |
| 8. VIEW OF: Yorkshire House in N Arcaded Porch
facing NE to E back, Parliament Stone on N wall
Neg. No. 21860-9
Photo 8 of 16 | |
| 9. VIEW OF: Yorkshire House Interior Dining Room
to SW kitchen door, peach-tinted mirror over mantel
Neg. No. 21860-27
Photo 9 of 16 | |
| 10. VIEW OF: Yorkshire House Interior Living Room
to SW niches, into Circ. Stair Hall to Entrance
Neg. No. 21860-33
Photo 10 of 16 | |
| 11. VIEW OF: Yorkshire House Interior Circ. Stair Hall
Spiral Stairway & into Living Room, facing NE
Neg. No. 21860-29
Photo 11 of 16 | |



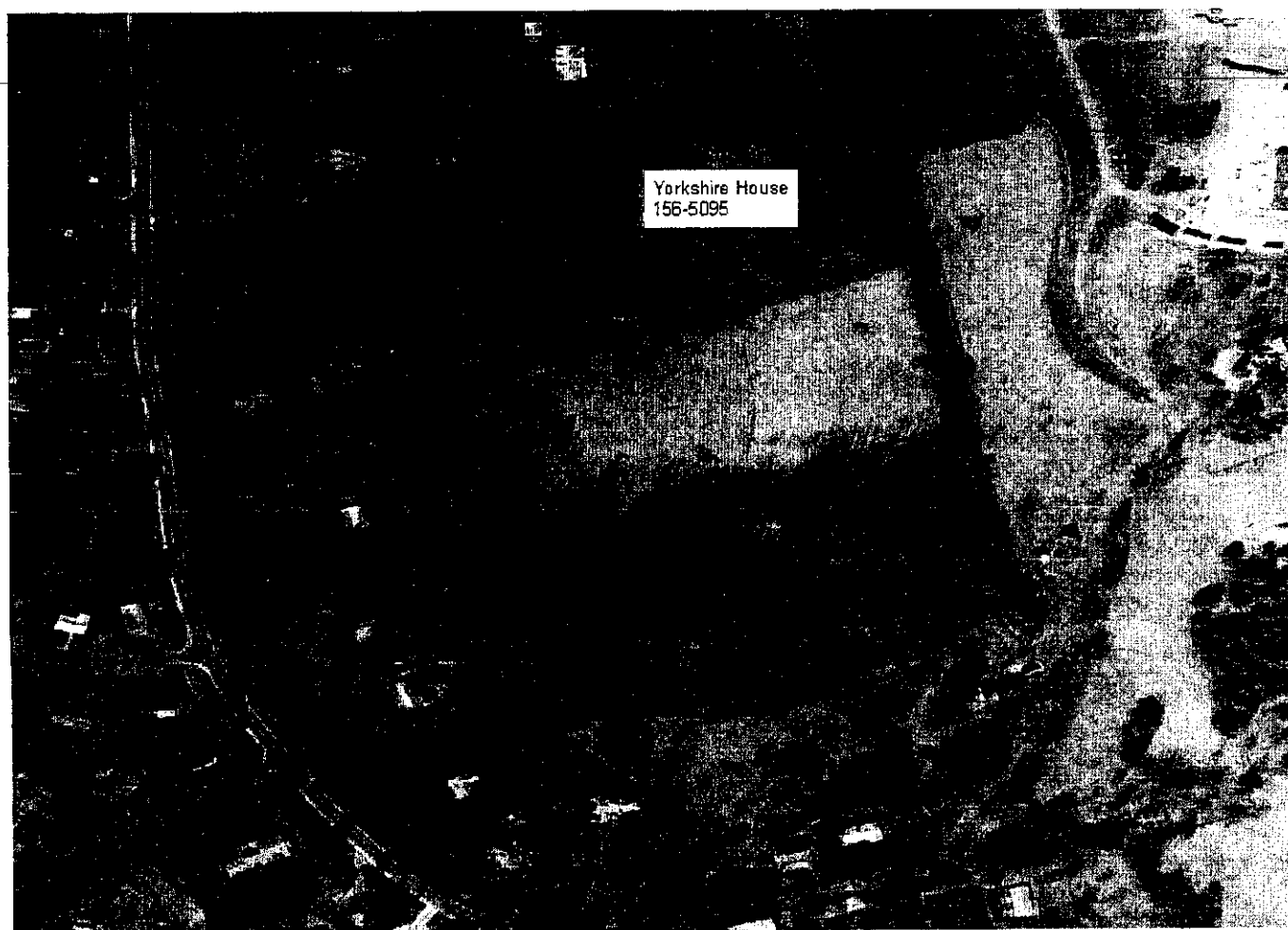
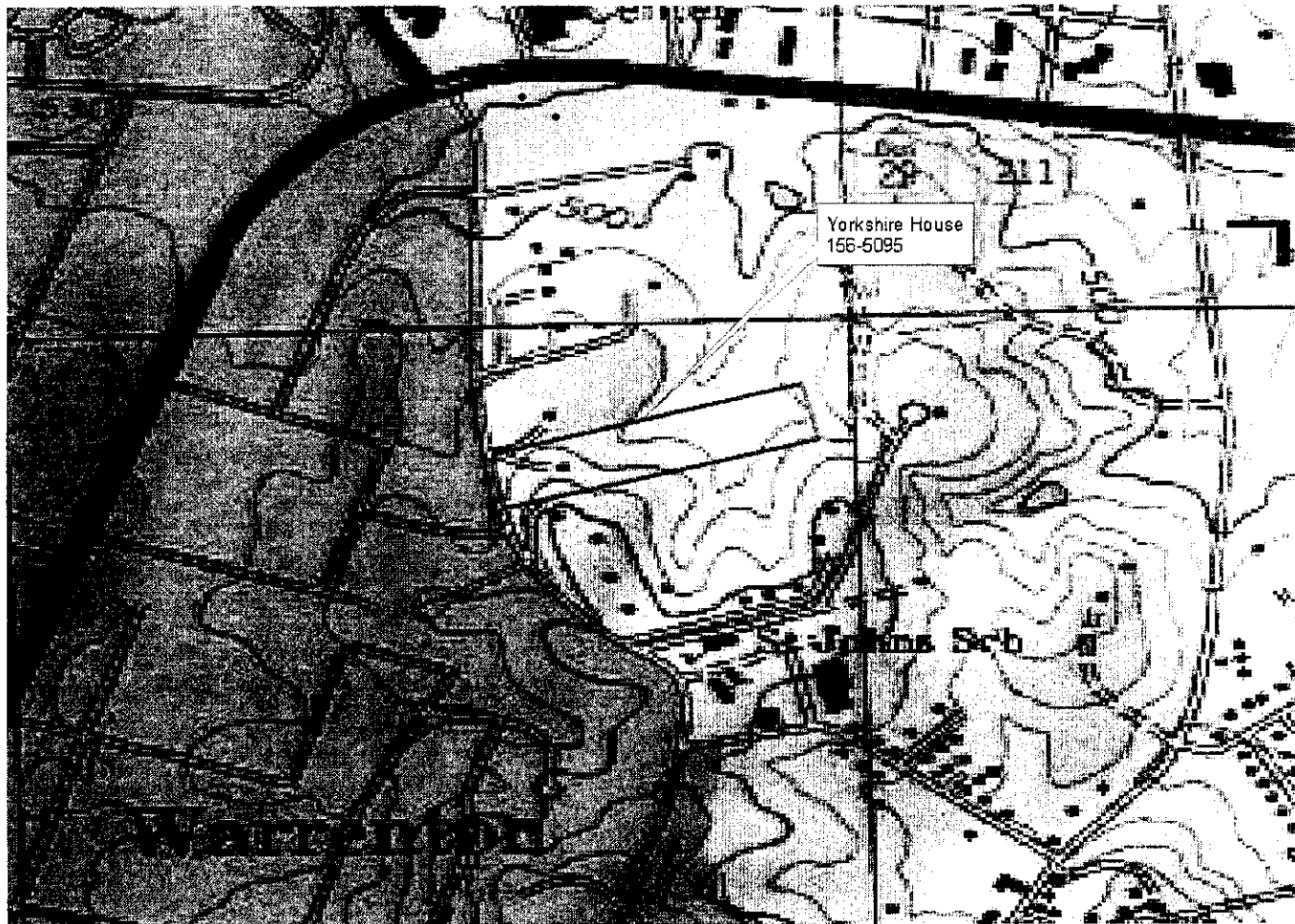
Fauquier County **MapView CD** **October 2004**

Scale : 1 Inch = 278 Feet.
 Date: 01/08/2005



This map is prepared for the inventory of real property found within this jurisdiction, and is compiled from recorded deeds, plats and other public records and data. Users of this map are hereby notified that the aforementioned public primary information sources should be consulted for verification of the information contained on this map. The county nor USI assumes any legal responsibility for the information contained on this map. This map does not meet surveying accuracy standards.

PIN=6984-37-1256
 NAME=YORKSHIRE HOUSE LLC
 ADDR=P O BOX 1154
 CITYST=WARRENTON, VA
 ZIP=20188
 FMVLAND=298800
 DEFER=0
 BLDG=895500
 TAXVAL=1194300
 ACREAGE=9.75
 BKPG=1053/1154
 SUBDIV=No data
 E911=405 WINCHESTER ST
 SVCDIST=No data
 ZONE=10
 DATE=No data
 DATE2=No data
 SALE=0
 DISTRICT=7



24 11/105

OF VIRGINIA
NSPORTATION
ERALS, AND ENERGY

WARRENTON QUADRANGLE
VIRGINIA
7.5-MINUTE SERIES (TOPOGRAPHIC)

